

# GISHES' LEAVE STAFFORD PEMBERTON EDIFIES THE PIPER

## GRIFFITH'S FOLD

**"Those Lovely Girls" Sever Relations With Screen's Producing Wizard and Sign With Inspiration Pictures — Lillian to First Do "The White Sister," Viola Allen's Famous Vehicle of Years Ago.**

CHARLES H. DUELL of Duell & Smith, attorneys of New York city, and who is also president of Inspiration Pictures, announces he has entered into a contract with Lillian Gish for a series of pictures. Under the terms of this contract Miss Gish severs completely all relations with her former employer, the D. W. Griffith organization and places her future in the hands of Inspiration Pictures.

Miss Gish will be directed by Henry King, who during the past year successfully directed four pictures starring Richard Barthelmess. The first Gish-King picture will be "The White Sister," by Marion Crawford and will be made in Italy. "The White Sister," a great love drama, was adapted for the stage and played successfully in this country for seven years by Viola Allen.

Mr. Duell also recently signed Miss Dorothy Gish, who at present is playing opposite Richard Barthelmess in the story, "Fury," now being completed. It is understood that she will play again with Richard Barthelmess, following which she will appear in a picture with her sister.

This is the second time the Gish girls have strayed away from the Griffith fold, their first defection concerning a brief-lived adventure on their own hook with Lillian acting and Dorothy doing the directing, if we remember aright.

One wonders if there'll be any more "Broken Blossoms"; "Hearts of the World" or classics like "Intolerance" and "The Birth of a Nation" under the new tutelage. Earnestly we hope so.



Dorothy Gish



Mr. Pemberton, seen above as the sole support of beauty and grace, has opened a private studio at 1850 Biltmore street, after a successful stage career as both dancer and director. He has appeared with Gertrude Hoffman, Maude Allen and in the Winter Garden Revue.

**Perform for Vets.**  
THROUGH the courtesy of Manager Ira J. LaMotte of the Belasco, the wounded veterans of the Walter Reed Hospital who are unable to visit the theater as the guests of the management at the matinee, a show made up of performers from the Schubert vaudeville unit is given at the institution weekly.

## Emma Dunn Tells Art of Memorizing

"WHEN I began to act," said Miss Emma Dunn recently, while making herself over from an American to an Italian for her performance of Maria Marelli in "Her Happiness." "I was allowed to work out my own method of memorizing. I used to fasten my eye on the lines and photograph on my mind, and then as I acted I'd read the mental negative with my mind's eye. I found I was all wrong for when others gave me false cues I was lost. I knew words rather than sense, so I devised another method. I read my part over and over again while I kept my part in my hands for many rehearsals until it grows into my mind as a part of the play. It grows into my being with everything related to it and so I find myself adaptable in any emergency."

"One of my first parts was when I was very young as Richard Mansfield's leading woman in Peer Gynt. I played his mother. One night while waiting for the curtain we talked this question of memorizing and he gave me sound scientific facts on which I built my present method; that is that there are three phases to any accomplishment we make our own; the intellectual, the habitual and the automatic. He advised me to study first the meaning of my lines and the soul of the character without any effort to memorize. Then with that understanding, which is the result of the intellectual process, to read and repeat until they possessed me. That is the habitual phase. This, pursued, produces the automatic, a part of one's self, inevitable and absolutely to be relied upon, that the soul of the character comes into the performance."

"So it is that I don't know what the wonderful lines of 'Her Happiness' look like on paper, but I have them buried in my subconsciousness and they come to the surface out of the inexcitableness of the situation."

"Her Happiness" opens at the Garrick tonight.

Dorothy Devore makes her first appearance in the new season's series of Educational-Christie Comedies in a horse racing story with an "Old Kentucky" finish called "Let 'Er Run," which has recently been completed and will be seen in theaters early in October.

## Eileen Is Honest; Here's the Proof

"MY primary motive in going into pictures," says Eileen Percy, who appears in "The Fast Mail," the William Fox super-production, which begins a week's run at Loew's Palace this afternoon, "was a sordid one. It meant more money and steady employment. I needed the money."

"But behind this lay another incentive. I need no excuse for a measure of personal vanity—for I am only a woman. Now, such vanity—and I don't think it is overwhelming in my case—was gratified by seeing myself on the cover of leading magazines as the work of distinguished artists. Yet the feeling of impersonality was always with me. Those who admired the cover did not know the girl, or even the girl's name. It was the artist that counted—and his name appeared always. Such fame as resulted was concentrated on him."

"But on the screen! There a woman, although still merely pictured, is to all intents and purposes a living, breathing human, depicting emotion in herself and creating it in others. She is giving active pleasure and entertainment—inspiring new thought and ambition perhaps—reaching out eventually to millions, whereas as a model she was reaching thousands."

"The difference is that between a passive and an active existence; between contributing to one's kind a momentary pleasure and a lasting impression. And even from a purely selfish point of view the motion picture spells progress and development. I go to see myself in a photoplay, and I detect faults to be remedied, not only in the conception and spirit of the acting, but in the grace of movement and carriage."

## 'If Winter Comes' Will Be Realistic As to Its Setting

IN order to obtain an exact film replica of the little cathedral city of Tiddborough, as described by the author in the novel of "If Winter Comes," Harry Millarde, who is now in England producing a screen version of the book for William Fox, has selected certain localities in two of England's most famous cathedral cities.

When A. S. M. Hutchison acknowledged that he had not written the story around any particular city, Millarde set forth to find one which tallied exactly with the description. He has now decided to take the scenes in two different places—Winchester, where Sabre's house will be found, and Canterbury, where are situated the book store of Fortune, East and Sabre, and the barracks of the famous Pinks.

## Fame Came Too Late.

SOME of the older New York writers who were present at the opening night of the Cosmopolitan production, "When Knighthood Was in Flower," at the Criterion Theater, recalled Charles Major, the author of the stirring novel from which the picture was made.

Major, an obscure Indiana lawyer, leaped into national fame with the writing of this book, and later became acquainted with many New York editors, several of whom witnessed the film production. They all expressed regret that Charles Major could not have lived to see the superb picture which has been made from his novel.

## Is Meticulous as To His Ink-Well

ACTUAL employment in the chamber of peers, when a small boy, enabled Gaston Glass, who has the role of Albert in the William Fox production, "Monte Cristo," to correct a mistake due to the reversal of a photographic plate from which the studio set was being made.

The set represented the chamber of peers. All was in readiness for the shooting of the scenes in which the peers are assembled to try one of their colleagues.

Emmett A. Flynn, who was directing, was interrupted just before the camera men started cranking, by Mr. Glass, who said:

"I think, if you will permit me to say so, that the ink-well of the presiding peer and the judge advocate should be on the other side of their desks."

"But they are on the other side of the desk in the photographs we have from Paris, Mr. Glass," said Mr. Flynn.

"Then I must dispute the photographs," said Mr. Glass. "I am confident they are wrong because for four years I had the task of filling those ink-wells. I was a page in the chamber of peers. The photographic plate may have been reversed, Mr. Flynn."

Mr. Flynn laughed and said he could not dispute Mr. Glass' declaration.

William Fox authorized Mr. Flynn to make an exact duplicate of this historic place, and Mr. Flynn was able to do so at a cost of \$15,000 alone for the carpenter work.

This scene is one of the most thrilling in the entire Fox production of "Monte Cristo," which will begin the second week of its sensational engagement at Crandall's Metropolitan Theater this afternoon.

## American Women Pretty, Not Chic

"AMERICAN women are too pretty to be chic. They don't have to be."

That's Clare West's reply to the charges made by Polret, the Parisian fashion dictator, that American women lack style. The designer of Cecil B. DeMille's screen fashions which are displayed in Paramount pictures says:

"French women as a race are not nearly as pretty as American women. The French women make up for their lack of beauty by their style. A positively homely French woman can dress so attractively that you do not notice that she isn't pretty."

"But American women do not need to develop style. They have their own natural beauty to depend upon. When you meet an American woman her face is often so attractive that you forget what kind of clothes she is wearing."

"It is a fact that beauty of face overshadows beauty or style of clothes. A woman with a lovely face doesn't have to worry about whether she is wearing the very smartest thing or not. She knows that all of the men and most of the women she meets will see only her face anyway. Therefore—why bother?"

"French women lead the world in their ability to wear chic clothes. There is no question about their superiority to the American women in this respect. But they have developed this ability in self-defense; to disguise a national deficiency."

Miss West designed the costumes for Cecil B. DeMille's production of "Manslaughter." She has been in the position of fashion dictator of the screen as a result of her work in past DeMille pictures.

# MARION DAVIES

CREATED BY  
COSMOPOLITAN  
PRODUCTIONS  
A Paramount Picture

## WHEN KNIGHTHOOD WAS IN FLOWER

Is the most sensational hit in the history of motion pictures. All New York is talking about it! The newspapers are filled to overflowing with its praises! Here are a few extracts from leading New York dailies:

"When Knighthood Was in Flower is one of the greatest film epics ever made in America; in fact, the picture merits visit after visit to grasp all its glories."—Robert G. Welsh, *Eve. Telegram*.

"The most amazingly beautiful motion picture ever screened. Moves swiftly never wearying, and leaving at the last a regret that it is over."—N. Y. Mail.

"When Knighthood Was in Flower is all that has been claimed for it; the people simply burst into applause again and again. Don't miss it!"—Harriette Underhill, *N. Y. Tribune*.

"It seems to us that this picture is every bit as important to see as any play on Broadway. It marks a high point in the art of entertainment and in the art of the American motion picture studio. We wholeheartedly commend it to every man, woman and child to whom romance and beauty are not mere words found in dictionaries."—Daily News.

"When Knighthood Was in Flower ranks high alongside of the best in romantic screen drama, with a beauty of background which has not to our knowledge been surpassed. The scene showing Marion Davies in an attitude of prayer is one of the finest moments which we have seen in the cinema."—Quinn Martin, *N. Y. World*.

"It has magnificent settings and costumes, and lighting effects of almost unbelievable beauty, and is acted with skill in addition."—N. Y. Sun.

"When Knighthood Was in Flower is dazzling to the eye, splendidly impressive and apparently true to the time and places of its settings. Marion Davies really outdoes herself, while Lyn Harding is a joy. Such a King! Such a King!"—J. O. Speering, *N. Y. Times*.

"No one can afford to miss this great screen masterpiece, and you may be assured we will go again."—Evening Journal.

"Marion Davies gives a performance of the modern, stubborn, adorable Mary that is not only the best thing she has ever done, but one of the finest performances ever given by any actress."—Louella O. Parsons, *Morning Telegraph*.

"You come away from 'When Knighthood Was in Flower' as pleasantly weary as an art collector after a day among treasures, or an out-of-towner after a Sunday afternoon on Fifth Avenue."—N. Y. Globe.

"The production is one of the most massive and costly ever attempted, and Miss Davies' interpretation has made the entire effort worthy."—Edward E. Pidgeon, *Journal of Commerce*.

"When Knighthood Was in Flower represents the supreme achievement of the motion picture art."—New York American.

"Marion Davies must be counted among the greatest of our screen artists."—Kelcey Allen, *Women's Wear*.

"Let us give our homage to 'When Knighthood Was in Flower.' It is a picture that the entire motion picture industry can be proud to claim."—Morning Telegraph Editorial.

"Beautifully staged and photographed. The costuming is gorgeous."—Evening Post.



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# WHEN KNIGHTHOOD WAS IN FLOWER

## Created by Cosmopolitan Productions

# "The Beauty Shop"

**Raymond Hitchcock**  
And an All-Comedy All-Star Cast

CONSIDER THIS CAST:  
RAYMOND HITCHCOCK, The Fairbanks Twins, James J. Corbett, Billy B. Van, Louise Fazenda, Montagu Love, Diana Allen, Laurence Wheat.

Adapted from "The Beauty Shop," a musical comedy in which "Hitchie" played to capacity for many months on Broadway.

**Love! Laughs! Thrills!**

Directed by Edward Dillon. Scenario by Doty Hobart from the musical comedy by Renold Wolf and Channing Pollock.

Titles by "Bugs" Baer and Tommy Gray

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